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chapter to "official questions" regarding the running of such institutions, and in the appendix supplies examples of the printed blanks needed. Other chapters discuss the preparation required for collections, their formation, the making ready of objects to be shown, the situation and architectural plan of museum. A very excellent, workmanlike treatise. (New York and London: Longmans, Green and Co., 1917.)

THE BIRD STUDY BOOK. By T. Gilbert Pearson. A handbook by an expert on the fascinating subject of our feathered friends, illustrated with two-score inserts carrying half-tone illustrations—one in colors—and more than two dozen line-cuts in the text from pen and ink drawings by Will Simmons. The chapters on laws for the protection of birds, on the traffic in feathers, on bird reservations and on teaching bird study to children offer a wealth of information to the constantly increasing number of persons who have turned their attention to the preservation of birds—our chief reliance in the problem of keeping insects in check and saving our crops from destruction. Some of the material has appeared in *The Craftsman* and *Country Life In America*, but the book is substantially new. As Secretary of the National Association of Audubon Societies, the writer has had a long apprenticeship to bird lore and bird life. In consideration of the vast importance of our crops to the country and to the Allies with whom we have entered the world-war, it would be difficult to overestimate the value of this little volume. But the subject itself is engrossing and the exposition of it most attractive, so that aside from the usefulness of the work, it is very readable, and to those who have not yet had their attention drawn to the matter it will prove even more than just readable. (New York: Doubleday, Page and Company, 1917.)

A DECORATOR-ARCHITECT ON ELEMENTS

Examples are not wanting, particularly in this country, remarks Mr. W. Franklyn Paris in the foreword to his handsome volume on *Decorative Elements in Architecture* (New York: John Lane Company) of millions spent on façades and farthings only on interiors. "Many a costly gown of silk or satin hides a tattered cotton petticoat. However, that is not the chief crime; it is when the petticoat is also costly and of silk for it to be too long or too full or *too green*."

The chapters on rationalism in art and "guessing and knowing" call attention to the difficulties met by the decorative architect in solving intricate problems and to the need of an all-round ability and training along many lines if we are to have artistic interiors. The general spread of knowledge and increase of ease in travel, together with photographic processes, have improved public taste and raised the artistic average; this is "nowhere so apparent as in the decoration of our public buildings. The hotels and theatres of to-day bear the same relation to the hotels and theatres of the nineties as does the present-day limousine to the velocipede of our grandfathers." Mr. Paris upholds the special branch of his own profession—he is an old Beaux Arts man and a lecturer on fine arts—and protests that decorative art is difficult and

complex, requiring not only gifts of invention and taste, but profound technical knowledge, being based not on imagination only, but material realization.

"Decorative art is a composition of daring and restraint, of enthusiasm and wisdom, of imagination and of science, of a little madness and of a good deal of reason. It is not an idealistic art but a material and a realistic art, requiring to be thought out with minuteness. . . ."

Generously illustrated with specimens of notable furniture, stained glass windows, tapestries and artistic ironwork, the text slips from generalities to particular instances and back. France is the usual place from which he draws examples, Spain and Britain are also cited. As to chairs, for instance, an article of furniture that is moved about and placed in profile or with back turned, etc., we are called upon to note the singular and mistaken habit among chairmakers of neglecting the decoration of the back; also we are told: "a chair may be doleful or festive, formal or familiar, dainty or robust, masculine or feminine. Furniture need not be inanimate. It may have character and soul and convey delicate subtleties of feeling. . . ."

One of the best chapters is that on Wrought Iron. In that about painted and stained glass the services and improvements introduced by American artists are not mentioned at all—a serious matter in an American who lectures and writes for home circles. We are altogether too imitative and timid in art matters as it is, and if we are forever to exalt European art and ignore our own men, we must expect the purse-carriers will pass our own workmen by. The chapter on the development of ornament is well expressed. Here and there the proof-reader has nodded: *vitral* for vitrail, *Sargossa* for Saragossa, *Grenique* for Granikos, *Arbelles* for Arbela. The reader will find many pregnant sentences and suggestive paragraphs in this attractive volume.

SOME RECENT EXHIBITIONS

During April some paintings of California by Paul Harvey of Santa Barbara were shown at the Folsom Galleries, New York. Though Mr. Harvey's home is the land of nearly perpetual summer, the paintings that hit closest to nature were the little snowscapes—"Winter Afternoon," "February Snow," "Coming of Spring" and "Vanishing Snow"—but that is not to say that other canvases lacked merit. Good composition and dignity, along with a very pleasing color scheme, appeared in "The Home of the Eagle" and "Montecito Valley," while "Santa Ynez Range" manages to express very intelligibly the beauty of the mountainous Pacific Slope.

Perhaps it is due to the cloudlessness of a large part of the year in Southern California, but Mr. Harvey has rarely anything interesting or poetic to say about cloudland, and when he does, he sometimes makes the clouds heavy and painty, as in "Glimpses of the Pacific." His tendency is toward rich sensuous color—"The Opalescent Sea," and he loves to paint flowers—"Spring Blossoms" and "In a California Garden." One can say of him that he has good promise and if he will devote himself